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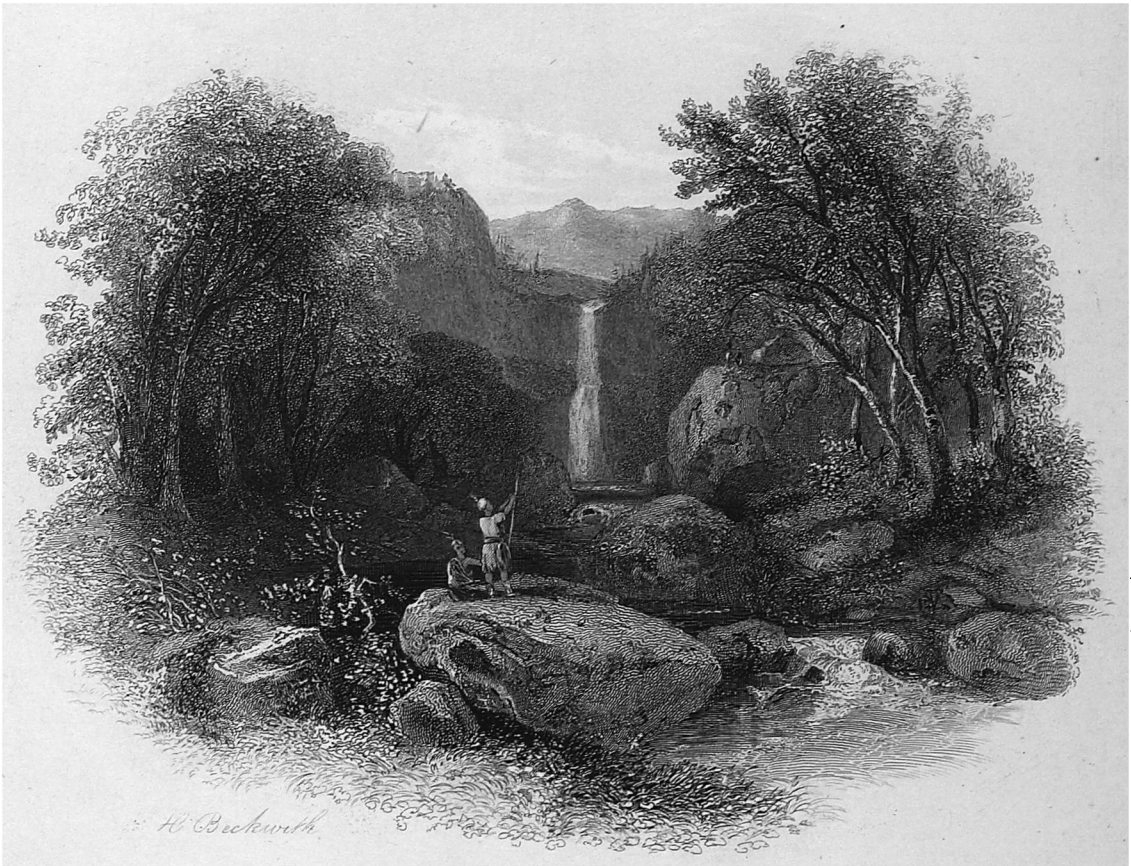
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THE TREACHERY OF MAHTOREE.
A Scene from Cooper's Prairie.

DESIGNED & ETCHED ON STONE BY F.C.C. DARLEY.

Printed by G. W. & J. H. B. 1850.



Printed by G. & C. G. & Co.

Cattkill Mountain Scenery
J. F. Kensett

SPECIMEN PLATE : HOME BOOK OF THE PICTURESQUE . PUTNAM , NEW YORK .

BULLETIN OF THE AMERICAN ART-UNION.



NEW-YORK, OCTOBER 1, 1851.

[We owe an apology to our readers and correspondents for several typographical errors which disfigured our last number, and particularly for the spelling of certain foreign words. Absence from the city prevented us from bestowing as much attention on the proof as usual.]

THE ILLUSTRATIONS.

Our principal illustration this month is the third etching in outline, by DARLEY, a scene in *The Prairie*, which derives a melancholy interest from the recent death of the distinguished author of that novel. It represents the treachery of Mahtoree, the crafty Teton chief, who having met Hard-Heart, the chief of the Pawnees, with professions of friendship, suddenly discharges at his unprotected breast an arrow, which the other by great dexterity causes his horse to receive instead of himself. The place of meeting is a low island of sand, in the midst of a wide river. Each warrior had thrown away his fusée, and was armed with spear, bow, quiver, battle-axe, knife, and shield of hides. In answer to an attempt on the part of the Teton to persuade the Pawnee to unite with him in attacking the whites, Hard-Heart says:

"Teton, no! Hard-Heart has never struck the stranger. They come into his lodge and eat, and they go out in safety. A mighty chief is their friend! When my people call the young men to go on the war-path, the moccasin of Hard-Heart is the last. But his village is no sooner hid by the trees than it is the first. No, Teton; his arm will never be lifted against the stranger."

"Fool; die, with empty hands!" Mahtoree exclaimed, setting an arrow to his bow, and sending it, with a sudden and deadly aim, full at the naked bosom of his generous and confiding enemy.

The action of the treacherous Teton was too quick and too well matured to admit of any of the ordinary means of defence on the part of the Pawnee. His shield was hanging at his shoulder, and even the arrow had been suffered to fall from its place, and lay in the hollow of the hand which grasped his bow. But the quick eye of the brave had time to see the movement, and his ready thoughts did not desert him. Pulling hard and with a jerk upon the rein, his steed reared his forward legs into the air, and, as the rider bent his body low, the horse served for a shield against the danger. So true, however, was the aim, and so powerful the force by which it was sent, that the arrow entered the neck of the animal and broke the skin on the opposite side.

We will remind our readers, who may have forgotten the story, that Hard-Heart was finally successful in the conflict.

The wood cuts were drawn on the block,

by Mr. LOUIS LANG, to illustrate the interesting sketch of Artist life in Rome, for which we are indebted to his pen. They were engraved by MESSRS. BOBBETT & EDMONDS.

The engraving is a specimen print of the *Home Book of the Picturesque*, which is about being published by Mr. George P. Putnam, of this city, and which will contain thirteen engravings on steel, after landscapes painted by the most distinguished American artists. The letter press is contributed by popular writers, and the whole work, in point of literary and artistic merit, will be one of the most interesting productions of the season.

PRE-RAPHAELITISM.*

Mr. Ruskin has lately appeared in the *Times* newspaper as the warm advocate and apologist of that class of young artists who have assumed the name of the Pre-Raphaelite Brotherhood. The critics on the other side have accused him of inconsistency in thus defending a school which they say seems to sin against many of the very rules of art which he had previously laid down so dogmatically in the "Modern Painters." They say that these young men differ as widely from Turner, the object of the "Oxford Graduate's" admiration, in their mode of representing natural appearances, as one artist can well differ from another. Mr. Ruskin has lately published a pamphlet, the design of which is evidently to answer this accusation, and to reconcile the letters in the *Times* with the doctrines of his previous publications.

A correspondent in the August number of the Bulletin has already discussed this question with ability, and pointed out passages in the "Modern Painters" which seem to justify Mr. Ruskin's approbation of Millais and his friends. We now return to this subject rather for the sake of giving to our readers an account of the new pamphlet, which will not probably be republished here, than to make any extended observations of our own on the point of controversy.

Notwithstanding the extravagance of some of the ideas contained in this last production of Mr. Ruskin, and the tinge of egotism in the preface, where the author seems to set himself up as the great teacher of the English artists and the only honest champion of truth, it contains some valuable thoughts respecting the aim which artists should propose to themselves, and the studies by which they should be formed. As usual, Mr. Turner's works afford the chief illustration of the writer's opinions, and nearly half the space is taken up in a sketch of the development of his style and its changes at different periods. But little is said directly respecting that body of artists from whose fanciful designation the title of the pamphlet was taken. The main idea is to show that they are working on the same principles by following which Turner has become so famous, and that Pre-Raphaelitism, Raphaelitism, and Turnerism, are identical.

Mr. Ruskin introduces his remarks by some general observations upon the intention of God that every man shall be happy in his work, and for this he says three things are needed: he must be fit for it, he must not do too much of it, and he must have a sense of success in it.

* Pre-Raphaelitism, by the author of "Modern Painters." London: Smith, Elder & Co., 65 Cornhill. 1851. pp. 65.

There is force in the following observations in regard to the mischief of over-work:

I have only a word or two to say about one special cause of over-work—the ambitious desire of doing great or clever things, and the hope of accomplishing them by immense efforts: hope as vain as it is pernicious; not only making men over-work themselves, but rendering all the work they do unwholesome to them. I say it is a vain hope, and let the reader be assured of this (it is a truth all-important to the best interests of humanity). *No great intellectual thing was ever done by great effort; a great thing can only be done by a great man, and he does it without effort.* Nothing is, at present, less understood by us than this—nothing is more necessary to be understood. Let me try to say it as clearly, and explain it as fully as I may.

I have said no great intellectual thing: for I do not mean the assertion to extend to things moral. On the contrary, it seems to me that just because we are intended, as long as we live, to be in a state of moral effort, we are *not* intended to be in intense physical or intellectual effort. Our full energies are to be given to the soul's work—to the great fight with the Dragon—the taking the kingdom of heaven by force. But the body's work and head's work are to be done quietly, and comparatively without effort. Neither limbs or brain are ever to be strained to the utmost; that is not the way in which the greatest quantity of work is to be got out of them; they are never to be worked furiously, but with tranquillity and constancy. We are to follow the plough from sunrise to sunset, but not to pull in race-boats at the twilight; we shall get no fruit of that kind of work, only disease of the heart.

How many pangs would be spared to thousands, if this great truth and law were but once sincerely, humbly understood,—that if a great thing can be done at all, it can be done easily; that, when it is needed to be done, there is perhaps only one man in the world who can do it; but *he* can do it without any trouble—without more trouble, that is, than it costs small people to do small things; nay, perhaps, with less. And yet what truth lies more openly on the surface of all human phenomena? Is not the evidence of Ease on the very front of all the greatest works in existence? Do they not say plainly to us, not, "there has been a great effort here," but, "there has been a great power here?" It is not the weariness of mortality, but the strength of divinity, which we have to recognize in all mighty things; and that is just what we now *never* recognize, but think that we are to do great things, by help of iron bars and perspiration. Alas! we shall do nothing that way but lose some pounds of our own weight.

Yet let me not be misunderstood, nor this great truth be supposed anywise resolvable into the favorite dogma of young men, that they need not work if they have genius. The fact is that a man of genius is always far more ready to work than other people, and gets so much more good from the work that he does, and is often so little conscious of the inherent divinity in himself, that he is very apt to ascribe all his capacity to his work, and to tell those who ask how he came to be what he is: "If I *am* any thing, which I much doubt, I made myself so merely by labor." This was Newton's way of talking, and I suppose it would be the general tone of men whose genius had been devoted to the physical sciences. Genius in the Arts must commonly be more self-conscious, but, in whatever field, it will always be distinguished by its perpetual, steady, well-directed, happy, and faithful labor in accumulating and disciplining its powers, as well by its gigantic, incommunicable facility in exercising them. Therefore, literally, it is no man's business whether he has genius or not: work he must, whatever he is, but quietly and steadily; and the natural and enforced results of such work will be always the things that God meant him to do, and will be his best. No agonies nor heart-renderings will